

PORTABLE THEATER FOR 8,000 PLANNED BY ENGLISHMAN

British Producer Prepares
for Biggest Travel-
ing Playhouse.

TO BE STEAM-HEATED;
ERECTED IN 12 HOURS

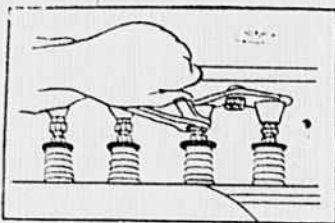
London Once More Boasts
"Home Talent" Opera
Company.

LONDON, May 27.—The biggest traveling theater ever constructed, which will seat in comfort 8,000 persons and will be perfectly equipped with stage and scenic effects, is to be put on the road shortly by one of England's most lavish theatrical producers.

"I shall probably start my traveling theater in the early spring of next year," said the originator of the idea, who is not daunted at all by the high cost of transportation. "The theater itself and the actors and actresses will always, I think, need a special train for transportation."

"The traveling theater, which will be steam heated, can be erected in twelve hours. I hope to be able to stage such big productions as 'Henry V.' and also the most lavish revues just as they are done in London, or even better, at reasonable prices. At first only the big towns in the provinces will be tackled, but my ambition is to go all around the world with the theater."

Adjusting Valves



After the push rod of a valve is adjusted to the proper distance from the valve stem, the thickness of a sheet of paper, difficulty is encountered sometimes in tightening the nuts. The easiest way is by means of two wrenches, one for the lock-nut and the other for the adjusting screw. Since they tighten in opposite directions, the wrenches are drawn away from each other. The diagram above shows how this is done.

"For the last year I have been working with a French architect, and we have now completed the plans. The theater will be constructed in two parts and can be made to seat over 8,000 persons or barely 2,000, as circumstances may require. If I cannot get a suitable theater then for any offering that I want to produce in London, I shall erect my theater on the outskirts of the city and carry on."

Opera Back at Covent Garden.

London is proud of the fact that it once more boasts a "home talent" opera company. The National Opera Company has opened a season at Covent Garden, which for decades has been the home of opera, although recently debased by movies (2), and London critics are pleased with the result.

Several innovations mark the production. During the last London season there was no opera, a gap which many seasoned Londoners missed. This year there is opera and in English. More than that, prices have been reduced so that the best seats in the house cost only \$3, a point of pride with the English, who compare

them with the \$7 seats at the Metropolitan in New York.

Miss Miriam Licette, Percy Heming and Tudor Davies are the leading voices. Mr. Heming has just returned from America, where he sang the leading role in the American production of "The Huggins Opera." Critics say that his experience has done him a great deal of good.

"La Boheme" as in years past, was the opening opera, but the season is planned for an ambitious program that includes the return of the Wagner ring to the London opera stage.

Theatrical Fight in London.
Captain Alexander Aaronsohn, who served during the war with the British army and came out of the conflict with a D. S. O., has started a fight in London theatrical circles.

He has only been a producer since the armistice and gained his experience in New York, where he put on the Spanish play, "The White Cat," and got a great deal of information on how theaters in America are being conducted.

The war which he is engaged in now, however, is for the abolition of the charge for programs made by London theaters. When you enter a London theater the usher hands you a program, true enough, but she will take it away from you unless you pay her a sixpence (10 cents) for it. Just as in the United States the programs carry what appears to be enough advertising to make them pay, but the audience is made to pay the extra sixpence just the same.

Captain Aaronsohn has gone a step farther and announced that, there will be no cloak-room fees in his theater. Some of his friends fear that in doing this he is only falling into a more evil way, for a London theater charges so much for cloak-room fees and that's that, while free cloak rooms have hardly lived up to their reputation in the States.

British Find New Mischa.

Not since Mischa Elman startled London has so remarkable a boy violinist been heard in London as another Mischa, last name Weisbrod, who made his debut here this week. So London musical critics say unanimously.

"It would be absurd to say that he is a mature artist," says one of

them, "no lad of fourteen can be that, but in all save mental stature he is a young Titan."

"There is not the suspicion of a scrape or a false note throughout the length of his playing, notwithstanding the fact that he tired toward the end, and in consequence his execution became a little mechanical. He has a soft velvet tone, he plays scrupulously in time, while his technique is that of a virtuoso in a good deal more than the making."

(C. 1922, Public Ledger Co.)

Virginian's Balance Sheet.

The balance sheet of the Virginia Railway Company as of Dec. 31, 1921, just published, shows the road and equipment to be valued at \$105,612,724 in 1921 as against \$92,767,173 in 1918. Total assets in 1921 were \$121,125,960 as against \$106,810,212 in 1918. The accounts and wages pay in 1921 totalled \$1,626,802 as compared with \$3,018 in 1918. The profit and loss surplus in 1921 totalled \$17,416,721 in 1921, and \$8,988,520 in 1918.

FLORENCE AUSTRAL IS NEWEST OPERA STAR

Became Homesick in America
on Eve of Chicago
Debut.

LONDON, May 27.—Lost to the United States because she became homesick just as she was about to have an opportunity of appearing with the Chicago Grand Opera, Miss Florence Austral is being hailed as the sensation of this season's English grand opera. She made her first appearance on the operatic stage this week as Brunhilde in "The Valkyrie" and has since taken other parts in the Wagner "Ring," all of which have been loudly acclaimed by the critics.

Miss Austral's entire musical career might be described as a series of

Standardized



BERLINER—A seven-passenger sedan, with four doors and window space between doors on each side. This name has been chosen as standard by the standards committee of the American Society of Automotive Engineers.

accidents. She never thought of training her voice until 17 years old, when she was more or less pitched into a charity cantata at her home in Melbourne. Musical friends from then on trained her voice, and two years ago she went to the United States in an effort to get a stage opening.

Accidents were less favorable for a while, in fact all was gloomy until about three months ago when she received a hearing from the Chicago Grand Opera Company, and was offered a contract. She was so homesick and lonely by that time that she was afraid to take the chance, and sailed for home by way of London. While here sight-seeing she heard of the formation of an English grand opera company and applied. Her success in the delicate and exacting role of Brunhilde assures her future, critics say, and her return to Australia has been indefinitely postponed.

(C. 1922, Public Ledger Co.)

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V. S. CULLINGSWORTH

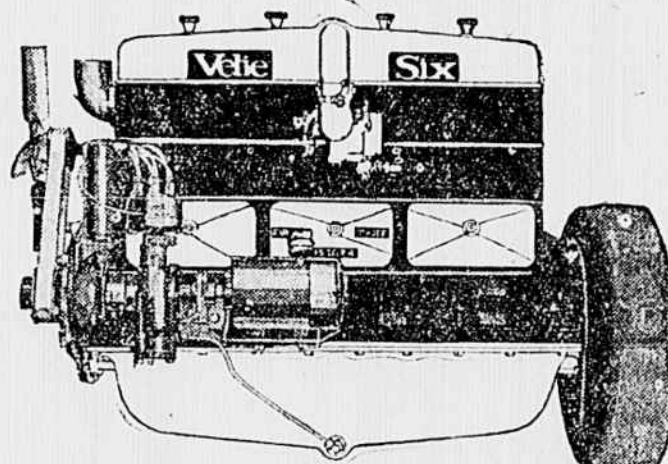
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Driven by Walter Lord of the Los Angeles Velie Agency, a Model 58 stock touring car exactly like the one you would obtain if you went to your Velie dealer, clipped 11 minutes 3½ seconds from the previous record in making this turning, twisting flight up a grade rising to 6000 feet in the short distance of 9½ miles.

It was a challenge rendered doubly hazardous by the condition of the treacherous road, rutted by recent heavy rains. Twice the car bumped into the walls of rock in making hairpin curves. It flashed safely past points where a slip would have meant disaster.

The official time was taken by Automobile Editors of Los Angeles papers. The Los Angeles Express Cup passed into Velie hands.

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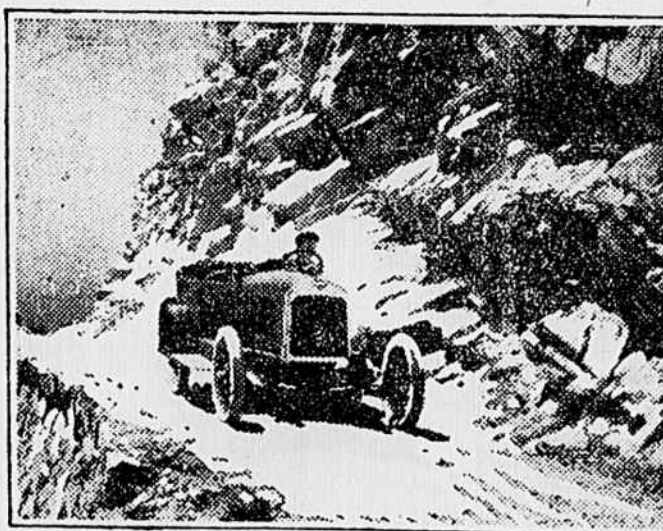
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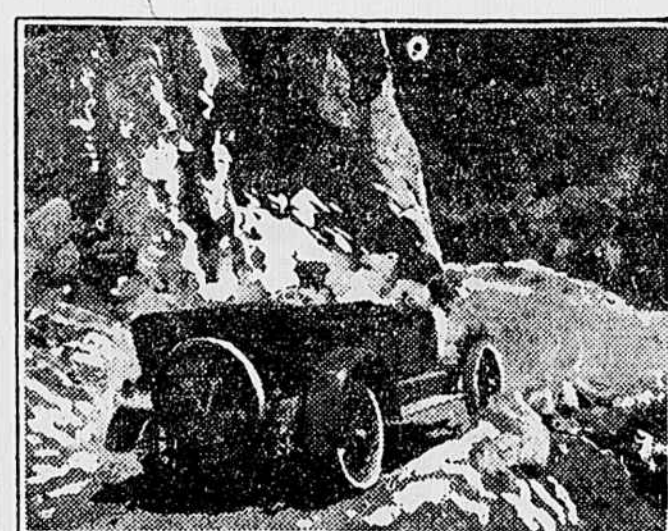
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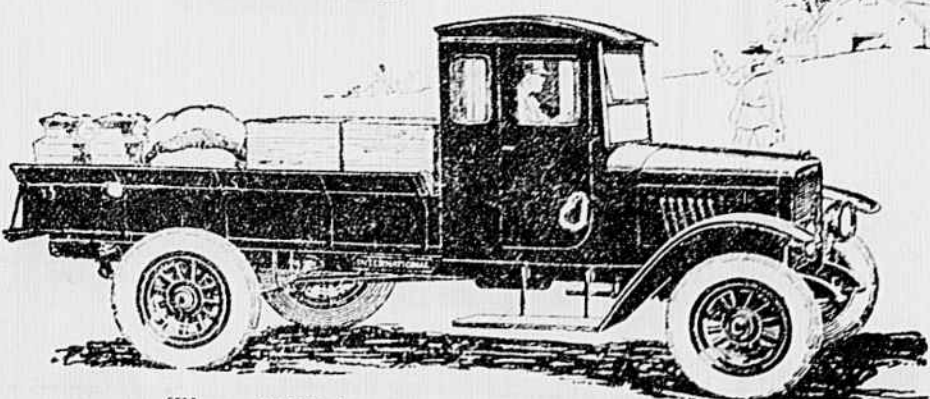
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